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THE PAPERS OF
THE HYMN SOCIETY OF
AMERICA

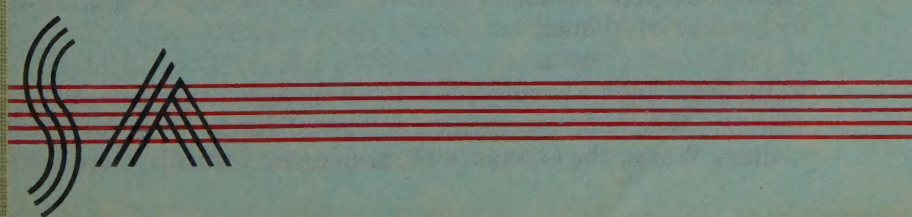
XXXI

HYMN FESTIVALS

by

Austin C. Lovelace

The Hymn Society of America
National Headquarters
Wittenberg University
Springfield, Ohio 45501



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HYMN FESTIVALS

HISTORY

Shortly after the Hymn Society of America was founded in 1922, it began to stress the need for festivals of hymns. In 1934 it recommended holding such an event on the Sunday nearest to St. Cecilia's Day, which falls just before Thanksgiving. Over the years a series of Hymn Festival Committees has been active, and regular articles have appeared in *The Hymn*, including examples of services.

PURPOSE AND FUNCTION

Morgan Simmons, in two articles on "Hymn Festivals, U.S.A." in *The Hymn* (July 1961 and 1962), states, "Their prime objective (is) the adoration of Almighty God". The function "may be summarized in the words *communication*, *stimulation*, and *commemoration*. A hymn festival . . . is a means of communicating with God and provides opportunities for fellowship within a community of believers. Because hymns are the focal point in such a service, their novel position stimulates the worshipers in areas unexplored . . . The healthy curiosity aroused by a few facts concerning hymns, their authors and composers, may have lasting value on congregational singing." He adds that the Church Year is a series of commemorative events which renew our awareness of God's revelation in human history, and while anniversaries of hymn writers and publication of new hymnals may provide opportunities for celebration, "We need not wait for such times to sponsor hymn festivals. Commemoration has a double function."

Such festivals are based on the Society's recognition of the need

(a) to teach and present results of hymnological research and new hymn writing,
(b) to promote new hymnbooks and new hymns,
(c) to increase willingness to try unfamiliar hymns and tunes,
(d) to provide opportunities to master new material,
(e) to attempt to raise the quality and significance of hymn singing in church,
(f) to deepen the understanding and insight of the spiritual value of hymns.

In times past the Sunday afternoon hymn-sing around the piano in the home represented a type of festival. In mid-19th-century Wales, the Gymanfa Ganu (singing festivals) were insti-

tuted by Ieuan Gwyllt (Rev. John Roberts). Organized practices were held in churches and hymns were learned which then were sung when various church groups came together for a whole day of singing. (See "The Gymanfu Ganu in American", Frank C. Isaacs, *The Hymn*, April 1963.) The "Sacred Harp" all-day sings still held in the Southeastern U.S.A. are another manifestation of the festival movement, and the ubiquitous "Lessons and Carols" are still another each Christmas season.

In 1940 the Hymn Society celebrated the Tercentenary of the Bay Psalm Book of 1640. In 1942 it was the Sesquicentennial of Lowell Mason's death. In 1948, at the Bicentennial of the death of Isaac Watts, a special order was developed jointly with the Federal Council of Churches of Christ in America, and 85,000 copies were distributed. This was followed by a leaflet of ten metrical psalms for the 1950 Tercentenary of the Scottish Psalter of 1650. In 1951 the 400th anniversary of the Genevan Psalter of 1551 was celebrated, and in 1957 the 250th anniversary of the Birth of Charles Wesley was marked by the distribution of 105,000 copies of a suggested Wesley service and 35,000 pieces of literature. Many of these events were also accompanied by the publication of scholarly papers and articles by the Society. In recent years *The Hymn* has carried names and dates of authors and composers whose anniversaries might be the focus of special celebration.

Hymn festivals can be and have been presented by all kinds of groups. A local church can present its own — with or without choir(s), at special services, for the closing of choir season, or at an informal church supper. Some have been arranged by two or more local churches, others by local Councils of Churches, the American Guild of Organist Chapters, Choristers' Guilds, and the National Federation of Music Clubs. Some have been presented in the form of an organ recital, with hymn preludes based on the tunes sung.

Seminaries have held "mini-festivals" for daily chapel services; national church music fellowship groups (such as The Association of Disciples Musicians, Fellowship of United Methodist Musicians, and Presbyterian Association of Musicians) have incorporated festivals into their national convocations. In 1975, the Southern Baptists had a marathon "sing-through" of the entire new *Baptist Hymnal* in Nashville, Tennessee. The event lasted thirty hours; fifty choirs and more than twenty-one soloists participated. The Fellowship of United Methodist Musicians has co-sponsored with the Methodist Church Board of Education "A Great Day of Singing" for some 15 years, usually in October or November. Others have developed a "Hymn of the Month" program, with a festival ending the season and including all of the hymns learned.

Since 1969 lunch-hour hymn singing in London's Westminster Abbey, under the title of "Come and Sing", has been highly popular during the month of May. Various choirs lead the singing, and English organists, directors, and hymnologists direct the 30-40-minute sing. New hymnals have been presented and printed song sheets used. (See "Come and Sing" by Leonard Blake in *The Hymn Society Bulletin*, Vol. 8, No. 2, November 1973.) Some churches have used the morning worship hour as a time for presenting hymns. The number of possible groups and occasions is limited only by one's imagination.

TYPES OF SERVICES

There are several types of services which may be considered.

(1) **Thematic**. These are services of Divine Worship, specialized in design, emphasizing spiritual and scriptural concepts, with hymns as the major emphasis.

(2) **Topical**. These are based on a particular category, such as American hymn writers, hymns by Watts, folk melodies, etc., with connecting sequence material (commentary, scripture, prayers).

(3) **Order of Worship**. The church's regular order of worship is used, with hymns substituted for the various movements of the service, including a series of hymns (usually with commentary) for the sermon.

(4) **Chronological-Historial**. A particular time span is covered, as with hymns of the 17th century, hymns of the ages, contemporary hymns.

(5) **Seasonal**. Christmas, Thanksgiving, Advent, Lent, or any other special season offers an opportunity for a festival peculiarly appropriate for that time.

(6) **Informal Rehearsals**. This is hymn study with comments and explanations, and much of its success depends on the personality and leadership ability of a single person. Canon Charles Winfred Douglas, Dean Robert Guy McCutchan, Earl E. Harper, Hugh Ross, and H. Augustine Smith were experts in the past. Presently, William J. Reynolds is noted for his presentations of the new *Baptist Hymnal*, Carlton R. Young for the new *Methodist Hymnal*, Carol Giesbrecht for the Canadian *Baptist Hymnal*, and Paul Manz for the unique services which he leads from the organ.

(7) **National-International**. Services can be built around hymns from various national backgrounds and sources. The new *Cantate Domino* (Bärenreiter, 1976) is a particularly fine resource, but all hymnal indexes will reveal listings of sources from around the world.

PLANNING

Fine hymn festivals do not "just happen" — they are the result of careful planning. Most begin with the ideas and enthusiasm of a single individual, but rarely do they succeed without the thought, suggestions, planning, and hard work of a responsible committee. In every case, both ministers and musicians must work together. Here are some considerations:

(1) Avoid conflicts with church schedules and services, community events, and on-going programs — choose the date carefully.

(2) Plan the theme and choose hymns, scriptures, prayers, and commentary.

(3) Decide on the participants. It may be only one choir, one church; or it may be a group. Make certain all are enthusiastic about participating and are willing to work. Participants may be adult choirs, children and/or youth choirs, organists, instrumentalists, soloists, ministers, narrators, dancers, choric speech choirs, multi-media leaders.

(4) Assign responsibilities. Don't try to do it all yourself. Each choir should be responsible for practicing the hymns, learning descants and faux bourdons, and understanding the purpose of the festival.

(5) Include as many musicians and clergy as possible in the service.

(6) Decide on what variety of treatment is to be used on each hymn, but keep it simple. A festival should not develop into a grandiose spectacle, nor should it degenerate into an amorphous shapeless affair or a sterile itemized list of hymns.

(7) Plan rehearsals. Is there to be a joint rehearsal of choirs other than their own preparation? If so, when? An hour before the festival? The day before? Choir rehearsal night? Who will accompany, and who will direct the rehearsal?

(8) Arrange publicity. Use all public relations opportunities: radio, television, newspapers, church bulletins, Council of Churches mailing list, American Guild of Organists and Choristers Guild newsletters, flyers, posters, announcements to choirs and congregations.

(9) Print programs. The program should give clear instructions to the congregation — what they are expected to do, when, and how; and all participants should be listed. The *author* and *composer* of each hymn should be clearly identified; the first line, and tune name of the hymn should be given.

(10) Plan logistics. Where will the choirs be placed — in the choir loft, in the balcony, in the midst of the congregation?

Places for instrumentalists should be carefully chosen with visual and aural considerations. Chairs must be arranged for all participants — musicians and ministers.

(11) Instruct the ushers. They can play an important part in making things move smoothly — seating the congregation, distributing bulletins and hymn sheets, reserving special places for choirs, receiving the offering.

(12) Take care of interpretation. In any festival there will be interpretative material, spoken or written, concerning the hymns. If it is spoken, keep comments brief and interesting. Information and inspiration should be in balance. Such information will usually fall in one of three categories:
   (a) Background material (historical, biographical, theological).
   (b) Spiritual and Scriptural basis of the hymn.
   (c) Exhortation — encouraging the people to sing. In no case should one attempt to cover too much ground.

(13) Balance the familiar and the unfamiliar. One of the goals of a festival is learning new hymns, but there must be some hymns which everyone knows and enjoys.

(14) Choose tunes and texts. Both are important. Choose tunes carefully, and give information about them as well as the texts.

RESOURCES

Past issues of *The Hymn* for July 1952, October 1957, April 1958, July 1958, October 1960, July 1961, July 1962, and July 1975 include examples of festival planning and services. Also: "Sing with Spirit and Understanding" (The Story of the Hymn Society of America) by William W. Reid (p. 48), No. XVI in "The Papers of the Hymn Society"; and "The Hymn Festival Movement in America", Paper No. V (1934) include fine examples. Copies of past and current hymn festivals sponsored by the Methodist Church may be secured from the Executive Secretary of FUMM, P.O. Box 840, Nashville, TN 37202. Write your own denominational headquarters to see if they have prepared any hymn festival services, or can be encouraged to do so.

Your basic tools are your hymnal and its handbook, plus your own imagination and inventiveness. The number of possible themes is almost limitless, but perhaps this list of subjects culled from many sources may help to trigger your planning:

Lessons and Carols (not limited to Christmas — see "Songs and Bible Readings" by George Brandon in *The Hymn*, July 1975, p. 85)

Songs for the Seasons (Advent, Epiphany, Lent, Pentecost, etc.)

Life of Christ (with slides or paintings)
The Protestant Heritage
Our Jewish Heritage
Hymns by Catholic Writers
The Apostles' Creed
Hymns and Organ Preludes (played either before or after singing)
Hymns for Children (Junior Choir Festivals)
American Guild of Organist Festival Service
In Everything Give Thanks
Hymns for the Major Festivals
Hymns by One Author (Watts, Wesley, Fanny Crosby)
Hymns of One Period of Church History
Types of Hymn Tunes
Paraphrases of the Psalms
Hymns Through the Ages
Hymns of Brotherhood
Treasures of the Hymnal
Exploring the New Hymnal
Hymns From New England
Early American Folk Hymns
Hymns by Presbyterians (Methodists, Baptists, Episcopalians, Unitarians)
Hymns by Whittier (including some silent reading and meditation)
Hymns Ancient and Modern
The "Good Old Hymns"
One World in Christ
Hymns From the New Christian Churches (Africa, East Asia, India)
Anniversaries of Hymn Writers (or Composers)
Anniversaries of Important Publications (e.g., Scottish Psalter)
Acrostic Service (Hymns woven into a sermon, with works by writers from A to Z — see *The Hymn*, July 1952, p. 81)
In the Wesleyan Style (Praying, Adoring, Repenting, Working, Fighting, Watching, Praying, Suffering, Groaning, Meeting and Parting, Dying and Rejoicing)
The Whole Armor of God
Hymns by Laymen (by professions — see *The Hymn*, July 1959, p. 83)
Hymns by Young People
Hymns Based on Psalm 23
Folk Tunes From Many Nations
Hymns of a Particular Century
Contemporary Hymns
Women Hymn Writers

The Church Year in Hymns
Great Poets Who Wrote Hymns
Ecumenical Hymns
Forgotten Stanzas of Familiar Hymns (See H. Augustine Smith, Lyric Religion)
The Church's One Foundation (See *The Hymn*, October 1957, p. 121)
National and International Festivals (Chinese, French, German, Scandinavian, Welsh)

VARIED TREATMENT OF HYMNS

A successful festival needs to vary the treatment of hymns in order to avoid fatigue and boredom. Arrangements will need to be made for congregation and choir to alternate and combine singing. Hymns can be chosen in the following manner:

A. AS PARTS OF SERVICES/MOVEMENTS OF WORSHIP
   1. Choral Introit
   2. Call to Prayer
   3. Prayer
   4. Response to Prayer
   5. Litanies
   6. Sermon Outline
   7. Offertory Response
   8. Processionals
   9. Meditation
   10. Antiphonal Reading or Singing (Choir-Congregation)
   11. Responsive Reading or Singing (Minister or Soloist-Congregation)
   12. Doxologies and Glorias
   13. Confessional Prayer
   14. Benediction

B. IN RELATION TO SCRIPTURE
   1. Before Scripture
   2. As Scripture (Paraphrase)
   3. Response to Scripture

C. IN RELATION TO OTHER ARTS — VISUAL, DANCE, DRAMA
   1. Multimedia use of slides during singing (nature scenes; great art)
   2. With interpretive dance
   3. With choric speech
   4. Illustrated by pastels, chalk, or montage
   5. Dramatized (because of history or content)

D. IN TERMS OF PROCEDURES FOR SINGING

1. **With instruments**
   a. Organ preludes before or after singing
   b. Brass accompaniment; string; double bass and organ; percussion; Orff instruments; handbells
2. **Congregation/Choir**
   a. In alternatim: for longer hymns, various groups alternate: congregation, choir, soloist, organ, women, men, two halves of congregation, instrumentalists
   b. Descants — sung by children's choir or adult sopranos; played on the organ or by a trumpet or other instrument
   c. Faux Bourdon, an arrangement with the melody in the tenor and other voices reharmonized
3. **Treatment of Hymns**
   a. Hymn concertos
   b. Hymns and free accompaniments (improvised, written, or taken from published collections)
   c. Anthems: choir can sing an arrangement, congregation joins in on last stanza
   d. Hymns in Canon — as a "round"
   e. Hymns Read: in a long hymn, sing stanzas 1 and 5, read the other three
   f. Divided Hymns — for a long hymn, use the first part at one time and the rest later. Especially effective if the text contains two divergent or contrasting ideas
   g. Single stanza — choose only those stanzas which are appropriate
   h. Two hymns alternated — The choir sings one hymn; the congregation sings another, alternating stanzas (e.g., "In Dulci Jubilo" and "Quem Pastores").

Obviously, to attempt all of these suggestions in any one service would be disastrous and ludicrous, but they are designed to stimulate the imagination in planning a festival.

You, in turn, can help the Hymn Society by sending in copies of Hymn Festivals which you have planned or attended which you feel would be of interest to others. In addition to complete information about the "who, what, when, and where," comments about unusual or special features should be included.

SOME EXAMPLES

Finally, a few examples of festival programs are included in the hopes that members will be stimulated to take leadership in the hymn festival movement in the years ahead.

I

"Great Hymns through the Ages"

Dr. M. Alfred Bichsel, Officiant
Thomas Donohue and Darwin Stata, Choir Directors
David Berger, J. Melvin Butler, David Craighead, Marian Craighead, Carol Doran, Robert DuBert, Organists

October 30, 1977
Asbury First United Methodist Church,
Rochester, New York

Prelude	Toccata Festiva on "In Babilone"	Purvis
Hymn Introduction	Prelude on "In Babilone"	Manz
Hymn	Holy Spirit, ever dwelling	In Babilone
Invocation	Colossians 3:16	

Early Greek Hymns

Lection	Mark 16:1-6	
Hymn	When the stone had been sealed	Tone I
Organ	Byzantine Mosaics: First Mode Variations 1, 2, 3	Gallos
Hymn	Let us, the faithful	Tone Plagal I
Organ	Byzantine Mosaics: First Plagal Mode, Variations 1, 2, 3	Gallos

Early Roman Hymn

Lection	Acts 2:1-4	
Hymn	Veni Creator spiritus	Veni Creator
Organ	Choral varié sur le theme du Veni Creator	Duruflé

The Reformation
German

Lection	Luke 2:1-14	
Hymn Introduction	Allein Gott in der Höh' sei Ehr	Manz
Hymn	All glory be to God on High	Allein Gott
Organ	Choralvorspiel: Allein Gott in der Höh' sei Ehr	Reger

Geneva

Lection	Psalm 95:1-3	
Hymn Introduction	Voluntary on "Old Hundredth"	Purcell
Hymn	All creatures that on earth do dwell Setting by Ralph Vaughan Williams	Old Hundredth
Organ	Prelude on "Old Hundredth"	Manz

England

Lection	Psalm 146: 1, 2, 10	
Hymn	Praise, my soul, the King of Heaven	Lauda Anima
Organ	Improvisation and Toccata on "Lauda Anima"	Butler

Contemporary America

Lection	Psalm 8, abridged	
Hymn	Creator of infinities	Hanson
Organ	Variations on "Creator of infinities"	Wienhorst
The Offering		
Voluntary	Vater unser in Himmelreich	Bach

The Prayers

Hymn — Ye watches and ye holy ones — Lasst uns erfreuen

Postlude — Variants on "Earth and all stars" — Wyton

II

Hymn Service

"The Whole Armor of God"

Mr. Donald Merrill, Reader
Mr. Robert Brubaker, Originator
Prof. Austin Lovelace, Associate Professor of Church Music

May 29, 1959
Garrett Chapel, Northwestern University,
Evanston, Illinois
Order of Worship

Prelude
"Ein Feste Burg" — Pachelbel

Processional Hymn
Soldiers of Christ, arise — Diademata

Invocation:
Ephesians 6:10-14

Loins with Truth
Scripture: John 8:31-36
Hymn: Send down Thy truth, O God — Garden City

Breastplate of Righteousness
Scripture: Romans 3:21-26
Hymn: High in the heavens, eternal God — De Pauw

Gospel of Peace
Scripture: Luke 1:76-79
Hymn: Lead on, O King eternal — Lancashire

Shield of Faith
Scripture: Galatians 2:15-16
Choir: "God is my strong salvation" — Lovelace

Helmet of Salvation
Scripture: 2 Timothy 2:8-10
Hymn: O for a thousand tongues — Azmon

Sword of Spirit
Scripture: 2 Corinthians 3:3-6
Hymn: Come, Holy Ghost — Winchester Old

Hymn
A mighty fortress is our God — Ein Feste Burg

Benediction

Postlude
"Ein Feste Burg" — Cor Kee

III

HYMN FESTIVAL

arranged by Charles Huddleston Heaton,
Organist-Director, East Liberty Presbyterian Church,
Pittsburgh, Pennsylvania

ORGAN OR INSTRUMENTAL VOLUNTARY

CALL TO WORSHIP

PROCESSION "All people that on earth do dwell" *Old 100th*
I. Vaughan Williams: "The Old Hundredth Psalm Tune" Oxford 42 P 953
(arr. for choir, congregation, orchestra and organ)
II. Coleman p. 10
1. All in unison 3. All men
2. All women 4. All in unison

INVOCATION AND THE LORD'S PRAYER

THREE AMERICAN HYMNTUNES

"What Wondrous Love Is This?" *Wondrous Love*
1. All in unison 2. All in parts
"O Lord, May Church and Home Combine" *Land of Rest*
1. Choirs in parts 3. All men, unison
2. All women, unison 4. All in parts
(Text: *Marriage and Family Life Hymns,* © 1961, Hymn Society of America)
"Give Me the Eyes to See This Child" *Salvation*
1. Choirs in unison 2, 3, 4 All in unison
(Text: *Fifteen Christian Education Hymns,* © 1959, Hymn Society of America)
SCRIPTURE Psalm 67

THREE HYMNS OF PRAISE

"The Church's One Foundation" *Aurelia*
I. Setting by Paul Manz for congregation, choir, oboe, brass, organ,
Concordia Publishing House. Score is #97-5346
II. Thiman #1.
"Jesus Shall Reign Where'er the Sun" *Duke Street*
1. All in parts 2. Choirs in parts
3. Unison with descant (C-J p. 1)
4. Congregation in unison
5. Unison with descant
"For the Beauty of the Earth" *Dix*
1. All stanzas in unison
I. Harmonizations: RSCM pp. 22, 23. Thiman #3
SCRIPTURE I Corinthians 3: 1-11

FAMILIAR WORDS WITH NEW MUSIC

"Christ Is Made the Sure Foundation" *Christ Church*, by Richard Dirksen
"When Christ Was Born of Mary Free" *Wildersmouth*, by John Gardner
"Christ, Whose Glory Fills the Skies" by Malcolm Williamson

FAMILIAR TUNES WITH NEW WORDS

"O God, Thy Constant Care and Love" *Hursley*
1. All in parts 3. Choir in parts, unaccompanied
2. Unison, soprano descant (C-J p. 4) 4. Unison with descant

(Text: *10 New Hymns on Aging and the Later Years,* © 1976, Hymn Society of America)

"God, Our Father, Now As Ever" *Regent Square*
1. All in unison 2. All in parts
3. Unison (RSCM p. 51)
"O, We Who Love Our Land" *St. Thomas*
1. All in parts 2. Choirs in parts
3. All in unison
(Text: *Hymns for America,* © 1975, Hymn Society of America)
BENEDICTION
RETIRING PROCESSION
"All Creatures of Our God and King" *Lasst uns erfreuen*
I. Arr. by John Rutter for two choirs, congregation, organ, brass, percussion, published by Oxford University Press.
II. Coleman p. 12
III. RSCM p. 34
ORGAN OR INSTRUMENTAL VOLUNTARY

* * * * *

Notes and sources:

Arabic numerals under the hymns indicate possible variations in singing the stanzas.

Roman numerals are used for sources of somewhat more elaborate arrangements and cannot necessarily be used in order. If one uses the Vaughan Williams for the procession, for example, the Coleman cannot be used also.

Abbreviations:

C-J = Norman Coke-Jephcott, *The Saint Thomas Church Descant Book*, Belwin-Mills Publishing Co.

Coleman = Henry Coleman, *Varied Hymn Accompaniments*, Oxford University Press

RSCM = Gerald H. Knight, compiler, *Accompaniments for Unison Hymn-Singing*, Royal School of Church Music, Croydon, CR9 5AD, England

Thiman = Eric Thiman, *Varied Accompaniments* to 34 well-known Hymn Tunes, Oxford University Press

Settings of the tunes under THREE AMERICAN HYMN TUNES are found in various hymnals; however, the tunes and texts specified are in *Hymnbook for Christian Worship*, Saint Louis: The Bethany Press, 1970.

Music for FAMILIAR WORDS WITH NEW MUSIC is published in *Ecumenical Praise*, Carol Stream, Illinois 60187: Agape, 1977.

IV

"Experience '77"

A Festival of Hymns

Based on the life of Christ

Weaver Chapel
Wittenberg University
Springfield, Ohio
June 29, 1977
8:00 P.M.

Worship Leader: Dr. James Sydnor
Organist: Dr. Donald Busarow

Prelude: Improvisation on "King's Weston"

Hymn: *At The Name Of Jesus* Worship Supplement 743
Arr. D. Busarow

1. All (Seated)
2. Choir
3. Women
4. Men
5. All
6. Choir
7. All (standing)

I. BIRTH

Hymn: *O Sing A Song of Bethlehem* (Kingfold)
(Standing)

O sing a song of Bethlehem, Of shepherds watching there,
And of the news that came to them From angels in the air:
The light that shone on Bethlehem Fills all the world today;
Of Jesus' birth and peace on earth The angels sing alway

Reading: Matthew 1:18-25

Hymns: *Of The Father's Love Begotten* Service Book and
Hymnal No. 17 (1st setting)

1. All (seated)
2. Women
3. Men
4. All
5. All (standing)

From Heav'n Above To Earth I Come No. 22, SBH

All five stanzas sung in parts, unaccompanied

NB "Amen" will be sung where printed.

II. BOYHOOD

Hymn: (Kingfold)

O sing a song of Nazareth, Of sunny days of joy;
O sing of fragrant flowers' breath, And of the sinless boy:
For now the flowers of Nazareth In ev'ry heart may grow;
Now spreads the fame of his dear name On all the winds that blow.

Reading: Luke 2:41-52

Hymns: *Our Father, By Whose Name* Worship Supplement 782
Arr. D. Busarow

1. Choir
2. Choir
3. All

Within The Father's House (St. Michael)

1. (all) Within the Father's house The Son hath found his home,
And to his temple suddenly The Lord of Life hath come.
2. (men) The doctors of the Law Gaze on the wondrous Child
And marvel at his gracious words Of wisdom undefiled.
3. (women) Yet not to them is giv'n The mighty truth to know,
To lift the earthly veil which hides Incarnate God below.
4. (all) The secret of the Lord Escapes each human eye,
And faithful pondering hearts await The full epiphany.

Verses 5, 6, and 7 spoken in prayer:

Lord, visit Thou our souls And teach us by Thy grace
Each dim revealing of Thyself With loving awe to trace,
Till from our darkened sight The cloud shall pass away
And on the cleansed soul shall burst The everlasting day,
Till we behold Thy face And know as we are known
Thee, Father, Son, and Holy Ghost, Coequal Three in One.
AMEN.

III. LIFE AND MINISTRY

Hymn: (Kingfold)

O sing a song of Galilee, Of lake and woods and hill,
Of him who walked upon the sea And bade its waves be still:
For though, like waves on Galilee, Dark seas of trouble roll,
When faith has heard the Master's word, Falls peace upon the soul.

Reading: Matthew 8:5-13

Hymns: *Songs of Thankfulness and Praise* No. 55, SBH, (St. George's, Windsor)

Everyone sings all stanzas

The King Of Love My Shepherd Is No. 530, SBH (St. Columba)

1. All
2. Women
3. Canon (women begin - men follow one measure later)
4. Men
5. Canon (men - women)
6. All

IV. SUFFERING AND DEATH

Hymn: (Kingfold)

O sing a song of Calvary, Its glory and dismay;
Of him who hung upon the tree, And took our sins away:
For he who died on Calvary Is risen from the grave,
And Christ, our Lord, by heav'n adored, Is mighty now to save.

Reading: Luke 23:26-49

Hymns: *O Sacred Head, Now Wounded* *No. 88, SBH, (2nd Setting)*

1. All
2. All (harmony without organ)
3. All (unison)
4. All (harmony)

Ah, Holy Jesus No. 85, SBH

1. All
2. Canon (left side begins - right side follows one measure later)
3. Organ alone
4. Canon (right side - left side)
5. All

V. RESURRECTION

Reading: Luke 24:1-12

Hymns: *Come, Ye Faithful, Raise The Strain* Worship Supplement 738

Everyone sings all stanzas, standing on verse 4

Now Let The Vault of Heav'n Resound No. 103, SBH

1. All
2. Antiphonally by phrases (') left side - right side, all on final Alleluia
3. Antiphonally (women-men)
4. All (standing)

The Prayers:

Closing Hymn: *All Praise To Thee, My God, This Night* No. 223, SBH

Standing:

1. All (harmony)
2. Canon (men begin - women follow one measure later)
3. Women
4. Canon (left side - right side)
5. All (unison)

Soli Deo Gloria

THE AMERICAN GUILD OF ORGANISTS
Dayton Chapter

THE HYMN SOCIETY OF AMERICA

HYMN FESTIVAL
Based on the Nicene Creed
Organist and Choir Director: W. Thomas Smith

Prelude: Of the Father's Love Begotten — David N. Johnson
Invocation

The Nicene Creed - First Article (Congregation)

I believe in one God, the Father Almighty, Maker of heaven and earth, And of all things visible and invisible.

Narrator: Malachi 2:10; Ephesians 2:10; Psalm 104:24
Hymn 163 O worship the King — Hanover
Stanza 1: All
Stanza 2: Choir
Stanza 3, 4: All
Stanza 5: Choir
Stanza 6: All (Unison)

Narrator: Psalm 103: 19-22
Hymn 172 Immortal, invisible — St. Denio
Stanza 1: All
Stanza 2: Choir
Stanza 3: Women
Stanza 4: All

The Nicene Creed - Second Article (Congregation)

And in one Lord Jesus Christ, the only-begotten Son of God, Begotten of his Father before all worlds, God of God, Light of Light, Very God of Very God, Begotten, not made, Being of one substance with the Father, By whom all things were made: Who for us men, and for our salvation, came down from heaven, And was incarnate by the Holy Ghost of the Virgin Mary, And was made man; And was crucified also for us under Pontius Pilate. He suffered and was buried; And the third day he rose again according to the Scriptures, And ascended into heaven, And sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead: Whose kingdom shall have no end.

Narrator: John 1:1-5
Hymn 17 Of the Father's love begotten (First Tune) — Divinum Mysterium
Stanza 1: Choir Men
Stanza 2: All Women
Stanza 3: All Men
Stanza 4, 5: All

Narrator: John 1:9-12
Hymn 42 God of God, Light of Light — Adeste Fideles
Stanza 2, 3: All

Narrator: Philippians 2:5-11
Hymn 501 O Jesu so meek — O Jesulein süss
Stanza 1: Choir
Stanza 2: All

Narrator: Luke 2: 10b-12
Hymn 21 All praise to thee, Eternal Lord — Tallis' Canon

Stanza 1: All
Stanza 2, 3: Choir in canon
Stanza 4: All, in canon: Right side begins, left side enters four notes later.
Stanza 5: All in unison

Narrator: Isaiah 53:5-6
Hymn 88 O sacred Head, now wounded — Passion Chorale
Stanza 1: All (First Tune) — Stanza 3: All (First Tune)
Stanza 2: Choir (Second Tune) — Stanza 4: All (Second Tune)

Narrator: Matthew 28: 5b-7
Hymn 109 Good Christian men, rejoice and sing! — Vulpius
Stanza 1: All Men — Stanzas 3, 4: All
Stanza 2: All Women

Narrator: Acts 1:8-9
Hymn 114 Look, ye saints, the sight is glorious — Bryn Calfaria
Stanza 1: Choir — Stanza 3: Organ
Stanza 2: All — Stanza 4: All

Narrator: Acts 1:10-11
Hymn 343 Judge eternal, throned in splendor — Picardy
Stanza 1: Choir — Stanza 3: All
Stanza 2: All, a cappella

Narrator: Matthew 10:32-40, 42
Hymn: Where cross the crowded ways of life — DeTar

The Nicene Creed - Third Article (Congregation)

And I believe in the Holy Ghost, the Lord and Giver of Life, Who proceedeth from the Father and the Son, Who with the Father and the Son together is worshipped and glorified, Who spake by the Prophets. And I believe in Holy catholic and Apostolic Church. I acknowledge one Baptism for the remission of sins. And I look for the Resurrection of the dead, And the Life of the world to come. Amen.

Narrator: Acts 2:1-4
Hymn 126 Come, O come, thou quickening Spirit — Komm, O komm, du Geist des Lebens
Stanza 1: Choir — Stanza 3: Choir
Stanza 2: All in unison — Stanza 4: All in unison

Narrator: Acts 2:29-33, 36
Hymn 149 The Church's one foundation
Sung to the tune: King's Lynn
Stanza 1: Choir — Stanzas 2-4: All

Narrator: Acts 2:38-39
Hymn 259 He that believes and is baptized — St. Paul (Es ist das Heil)
Stanzas 1, 2: All in unison

Narrator: I John 3:1-2
Hymn 572 Children of the heavenly Father — Sandell
Stanza 1: Choir — Stanza 3: All in Unison
Stanza 2: All Men in Unison — Stanza 4: All in harmony, without organ

Narrator: Revelation 7:9, 10, 13-17

Hymn 144 For all the saints — Sine Nomine

Stanzas 1-3: All
Stanza 4: Choir
Stanza 5: Organ
Stanza 6: Choir
Stanzas 7, 8: All

Benediction

This Hymn Festival was taken from: *Hymns . . . How to Sing Them*, Edited by Mandus A. Egge and Janet Moede. Augsburg Publishing House, Minneapolis, Minnesota.

VI

CENTRAL PRESBYTERIAN CHURCH
Columbus, Ohio
October 10, 1977

HYMN FESTIVAL

by the Columbus Chapter of
the American Guild of Organists
and
The Hymn Society of America

Prelude: Fanfare — Kenneth Leighton
Introduction and Toccata — William Walond
Patty Cahill, organist

Festival Participants:
Organist, Dr. Wilbur Held
Commentaries by Don and Carol Bogaards
Church Choirs from Overbrook, Covenant, Boulevard, Indianola and Central Presbyterian Churches

Chants

Come, Holy Ghost, Our Souls Inspire — 335
1st Stanza: Choir men only, Unison A capella
4th Stanza: Choir and Congregation Unison with organ

Thee We Adore, O Hidden Savior, Thee — 599
1st Stanza: All Unison
2nd Stanza: All Unison, A capella

Chorales

A Mighty Fortress Is Our God — 276
1st Stanza: All Unison
2nd Stanza: Choirs in Harmony
3rd Stanza: All Unison, Soprano Descant

Sing Praise to God, Who Reigns Above — 568
1st Stanza: Unison
2nd Stanza: Women 1st line
Men 2nd line
Women 3rd line . . .
All on "To God all praise . . ."
4th Stanza: Unison

Psalter Hymns

Comfort, Comfort You My People 347
1st Stanza: All Unison (interludes between lines)
2nd Stanza: Choir in Harmony

I to the Hills Will Lift My Eyes 430
Introduction: Fughetta by A.C. Lovelace
1st Stanza: Line out
2nd Stanza: Harmony with organ
3rd Stanza: Harmony A capella
4th Stanza: Unison with Soprano Descant

English Hymns

Our God, Our Help in Ages Past 549
1st and 2nd Stanza: Unison
3rd Stanza: Harmony
4th and 5th Stanza: Unison

Praise the Lord Who Reigns Above 553
1st Stanza: Unison
2nd Stanza: Harmony

Folk Hymns

The Lone Wild Bird 591
1st Stanza: Choir Women only; Interlude,
2nd Stanza: lines 1 and 2 all Unison
lines 3 and 4 Harmony

How Firm a Foundation 425
1st Stanza: lines 1 and 2 Men Unison
lines 3 and 4 All Unison
2nd Stanza: All Unison

Contemporary Hymns

All Who Love and Serve Your City 293
1st and 5th Stanza: Unison

O Jesus Christ, to You May Hymns be Rising 509
1st Stanza: All Unison
3rd Stanza: Choir in Harmony

Earth and All Stars 354
1st Stanza: Women Unison
2nd Stanza: Men Unison
3rd Stanza: Harmony
4th Stanza: All Unison

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